

Commissioned by the Santa Clarita Master Chorale, Allan Robert Petker, conductor,
in commemoration of its 20th anniversary.

On Music

S.A.T.B., piano, opt. chamber orchestra*

Thomas Moore

Kevin A. Memley

Unhurried and rubato ♩ = 66

Piano

pedal throughout, follow as marked

Soprano

mp

When through life un-blest we rove, lo-ving all that made life

S.
dear, should some notes we used to love,

A.
should some notes we used to love,

mp

* Full Score and Parts (1 Flute, 2 Horns, Timpani, Percussion, Harp and Strings) available separately, P9101

11 S. *warmly* *mf* 3

in days of boy - hood, meet our ear, _____ Oh! _____ how

A. *mf*

in days of boy - hood, meet our ear, _____ Oh! _____ how

T. *mf*

Oh! _____ how

B. *mf*

Oh! _____ how

14 *mf*

wel - come breathes the strain! Wak - 'ning thoughts that long have slept, kind - ling

mf

wel - come breathes the strain! Wak - 'ning thoughts that long have slept, kind - ling

mf

wel - come breathes the strain! Wak - 'ning thoughts that long have slept, kind - ling

mf

wel - come breathes the strain! Wak - 'ning thoughts that long have slept, kind - ling

poco rit. 18 *p* 19

form - er smiles a - gain in fad - ed eyes, in fad - ed eyes_ that long have_

form - er smiles a - gain in fad - ed eyes, in fad - ed eyes_ that long have_

form - er smiles a - gain in fad - ed eyes, in fad - ed eyes_ that long have_

form - er smiles a - gain in fad - ed eyes, in fad - ed eyes_ that long have_

poco rit.

a tempo 20 *poco rit.* 21 *poco accel.* 22

wept

wept.

wept.

wept.

a tempo *poco rit.* *poco accel.*

mp 3 3 3 3 3 3 3

poco rit.

a tempo, warmly

5

23 *f* 24 25

Oh! 'tis

Oh! 'tis

Oh! 'tis

Oh! 'tis

Detailed description: This block contains the vocal staves for measures 23 to 25. It features four staves (Soprano, Alto, Tenor, Bass) in a key signature of three sharps (F#, C#, G#). The music is marked *f* (forte). Each staff begins with a rest in measure 23, followed by a melodic line in measure 24 that continues into measure 25. The lyrics "Oh! 'tis" are written below the staves. A large watermark "For Review Only" is visible across the page.

poco rit.

a tempo, warmly

3 3 3 *f*

Detailed description: This block contains the piano accompaniment for measures 23 to 25. It features a grand staff with treble and bass clefs. The key signature is three sharps. The music is marked *f* (forte). Measures 23 and 24 contain triplet patterns in both hands. In measure 25, the music continues with chords and moving lines. A large watermark "For Review Only" is visible across the page.

26 27 28

on - ly mu - sic's strain can sweet - ly soothe

on - ly mu - sic's strain can sweet - ly soothe

on - ly mu - sic's strain can sweet - ly soothe

on - ly mu - sic's strain can sweet - ly soothe

Detailed description: This block contains the vocal staves for measures 26 to 28. It features four staves (Soprano, Alto, Tenor, Bass) in a key signature of three sharps. The lyrics are "on - ly mu - sic's strain can sweet - ly soothe". The music is marked *f* (forte). A large watermark "For Review Only" is visible across the page.

Detailed description: This block contains the piano accompaniment for measures 26 to 28. It features a grand staff with treble and bass clefs. The key signature is three sharps. The music is marked *f* (forte). The accompaniment consists of chords and moving lines in both hands. A large watermark "For Review Only" is visible across the page.

29 30 31

and not be - tray. So when
and not be - tray. So when
and not be - tray, not be - tray. So when
and not be - tray, not be - tray. So when

This block contains the first system of the musical score, covering measures 29 to 31. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "and not be - tray. So when" for measures 29 and 30, and "and not be - tray, not be - tray. So when" for measure 31. A large watermark "For Review Only" is overlaid on the page.

32 33 34

pleas - ure's dream is gone, its mem - 'ry lives____
pleas - ure's dream is gone, its mem - 'ry lives____
pleas - ure's dream is gone, its mem - 'ry lives____
pleas - ure's dream is gone, its mem - 'ry lives____

This block contains the second system of the musical score, covering measures 32 to 34. It features four vocal staves and a piano accompaniment. The lyrics are: "pleas - ure's dream is gone, its mem - 'ry lives____" for measures 32, 33, and 34. A large watermark "For Review Only" is overlaid on the page.

poco rit.

$\text{♩} = 74$ with forward momentum

41 *mf* Like the gale, that sighs a -

42 *mf* Like the gale, that sighs a -

8 *mf* Like the gale, that sighs a -

mf Like the gale, that sighs a -

poco rit. 19 $\text{♩} = 74$ with forward momentum

mf 8^{va}

43 long beds of o - rien - tal flow'rs, _____

45 long _____ beds of o - rien - tal flow'rs,

8 long beds of o - rien - tal flow'rs,

long _____ beds of o - rien - tal flow'rs,

46 47 48

is the grate - ful breath of song, that once was heard in hap - pier

is the grate - ful breath of song, that once was heard in hap - pier

8 is the grate - ful breath of song, that once was heard in hap - pier

is the grate - ful breath of song, that once was heard in hap - pier

This system contains four vocal staves and a piano accompaniment. The vocal parts are in G major with a key signature of one flat (F major). The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A large watermark 'For Review Only' is overlaid on the piano part.

49 50 51

warmly

mf hours. Fill'd with balm the gale sighs on, sighs

mf hours. Fill'd with balm the gale sighs on, sighs

mf hours. Fill'd with balm the gale sighs on, sighs

mf hours. Fill'd with balm the gale sighs on, sighs

warmly

This system contains four vocal staves and a piano accompaniment. The vocal parts continue with the lyrics 'hours. Fill'd with balm the gale sighs on, sighs'. The piano accompaniment includes dynamic markings such as *mf* and *warmly*. A large watermark 'For Review Only' is overlaid on the piano part.

52 53 54

on, though the flow'rs have sunk in death; so, when pleas-ure's dream is gone, is

on, though the flow'rs have sunk in death; so, when pleas-ure's dream is gone, is

on, though the flow'rs have sunk in death; so, when pleas-ure's dream is gone, is

on, though the flow'rs have sunk in death; so, when pleas-ure's dream is gone, is

poco rit. *p* *poco accel.* *no cresc.*

55 56 57

gone, its mem-'ry lives_ in Mu - sic's_ breath.

gone, its mem-'ry lives_ in Mu - sic's_ breath. *no cresc.*

gone, its mem-'ry lives_ in Mu - sic's_ breath. *no cresc.*

gone, its mem-'ry lives_ in Mu - sic's_ breath. *no cresc.*

poco rit. *p* *poco accel.*

8^{va}

steady, but with urgency

58 *sub. mf* 59 60

Mu-sic, oh, how faint, how weak, Why should Feel-ing ev-er

sub. mf

Mu-sic, oh, how faint, how weak, Why should Feel-ing ev-er

mf

Lan-guage fades be-fore thy spell!

steady, but with urgency

mf

Lan-guage fades be-fore thy spell!

61 62 63

speak, Friend-ship's balm-y words may feign,

speak, Friend-ship's balm-y words may feign,

8

When thou canst breathe her soul so well? Love's are e'en more false than

8

When thou canst breathe her soul so well? Love's are e'en more false than

rit.

64 *f*
e'en more false than they, false than they;— Oh!—
e'en more false than they, false than they;— Oh!
they; e'en more false than they;— Oh!—
they; *rit.* e'en more false than they;— Oh!—
Ped.

a tempo, but with forward motion

66 *f*
'tis on - ly mu - sic's
'tis on - ly mu - sic's
'tis on - ly mu - sic's
'tis on - ly mu - sic's
a tempo, but with forward motion
3 3

69 70 71

strain can sweet - ly soothe and not be -

strain can sweet - ly soothe and not be -

8 strain can sweet - ly soothe and not be -

strain can sweet - ly soothe and not be -

tray. So when pleas - ure's dream is

tray. So when pleas - ure's dream is

8 tray, not be - tray. So when pleas - ure's dream is

tray, not be - tray. So when pleas - ure's dream is

72 73 74

tray. So when pleas - ure's dream is

tray. So when pleas - ure's dream is

8 tray, not be - tray. So when pleas - ure's dream is

tray, not be - tray. So when pleas - ure's dream is

tray, not be - tray. So when pleas - ure's dream is

75 76 77

gone, ___ its mem - 'ry lives ___ [on,] _____

gone, its mem - 'ry lives [on,] _____

gone, its mem - 'ry lives ___ [on,] _____

gone, its mem - 'ry lives [on,] _____

molto rit. **Broaden**

78 *sempre f* 79 80

lives [on] in Mu - sic's breath. _____

lives [on] in Mu - sic's breath. _____

lives [on] in Mu - sic's breath. _____

lives [on] in Mu - sic's breath. _____

molto rit. **Broaden**

sempre f

81 82 83

Oh!_

Oh!_

Oh!_

Oh!_

Oh!_

For Review Only

3 3 3

Detailed description: This block contains the first system of a musical score, measures 81 through 83. It features five staves. The top four staves are vocal parts, each with a treble clef and a key signature of two flats. They are grouped by a brace on the left. Each vocal line has a long slur over measures 81 and 82, and a shorter slur over measure 83. The lyrics "Oh!" are written below each vocal line at the start of measure 83. The fifth staff is a piano accompaniment with a grand staff (treble and bass clefs). It features a complex rhythmic pattern with many triplets, indicated by the number "3" below the notes. A large, semi-transparent watermark "For Review Only" is overlaid diagonally across the entire system.

84 85 86

For Review Only

3 3 3 3 3 3 3 3 3 3

Detailed description: This block contains the second system of a musical score, measures 84 through 86. It features five staves. The top four staves are vocal parts, each with a treble clef and a key signature of two flats. They are grouped by a brace on the left. Each vocal line has a long slur over measures 84, 85, and 86. The fifth staff is a piano accompaniment with a grand staff (treble and bass clefs). It features a complex rhythmic pattern with many triplets, indicated by the number "3" below the notes. A large, semi-transparent watermark "For Review Only" is overlaid diagonally across the entire system.

S.A.

88 rit. to end

89

87

On - ly Mu - sic's

T.B.

On - ly Mu - sic's

rit. to end

strain! sfzp ffc

90

strain! On - ly Mu - sic, [On!]*

91

strain! On - ly Mu - sic, [On!]*

sfzp fff

sfzp fff

sfzp fff

sfzp fff

Ped.

* "On!" is used here to allow Music's strains to momentarily wash over us. It is an invitation to open ourselves to its mighty depths and eternal character; and a call to embrace its effect.

00291957 On Music SATB P1645 \$2.75



www.PavanePublishing.com

EXCLUSIVELY DISTRIBUTED BY HAL • LEONARD®